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The Musical Critic



WILLIAM WEGENER.

T. FALG. CHIC



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The Musical Critic.

Volume II.

CHICAGO, JUNE, 1899.

Number 8.

NEWS AT HOME.

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The Sherwood club was entertained by Mr. and Mrs. Wm. H. Sherwood at their new residence, 3146 Lake Park Ave., Thursday evening, May 18th.

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Carl Ziegfeld, secretary and treasurer of the Chicago Musical college has returned from Europe.

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A new musical attraction will make its first appearance soon in the shape of the Chicago Philharmonic orchestra, which was organized and incorporated recently. The orchestra has been secured for the summer by Theilmann's Palm Garden on the Lake Shore drive, where it will be heard in nightly programmes. The orchestra will be under the leadership of Theodore Spiering, and it is promised that the music at this well-known resort will be a grander feature than ever before.

* * *

The annual examinations of the American Conservatory began Friday, May 26, with the normal department and continued through the week. The public contest for prizes will take place Saturday, June 3d, at Kimball Rehearsal hall. That for the piano will occur in the morning. The selections being the Beethoven C major concerto, Mendelssohn capriccio, and the Hummel A minor concerto. The vocal contest takes place in the afternoon.

The Dramatic department of the American Conservatory will hold the closing exercises Thursday evening, June 8, in Steinway hall.

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The Sherwood Music school has moved to its new quarters in the Fine Arts building, 203 Michigan Ave.

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Gabriel Katzenberger of the high schools has been elected president of the Chormeister Verband, a society of German choral directors from the principal musical organizations of Chicago.

* * *

At a meeting of the board of directors of the Apollo Musical club it was determined to inaugurate a more vigorous business policy for next winter, looking to the extension of the club's work and influence and the fixing it firmly upon a sound and enduring financial basis. To that end the club has secured the services of Mr. P. F. del Campiglio, who will act as business manager. Mr. Campiglio will be remembered as the manager of the New Orleans French Opera company, who, in spite of the unexpectedness of its Chicago engagement, had so successful a season at the Auditorium in March. Mr. Campiglio's management of the Apollo Club will not sever his connection with the opera company, which will have a season at the Auditorium of three weeks next February.

The Apollo club's season will open about Nov. 1, not with the "Messiah," as usual, but probably with a work new to Chicago. It is probable that several of the chief singers of the New Orleans Opera company will assist during the season, but neither President Van Inwegen of the club nor Manager Campiglio are yet in a position

to make definite announcements. The club's plans will be formed and announced, however, within a week or two.

* * *

Carl Bunge, the leader of the German orchestra, is at the head of a movement planned to give Chicago a high-class concert hall all the year around.

Leader Bunge is said to have secured an option on a four-story building in the heart of the city and to have had plans drawn for remodeling it at a cost of \$65,000. An orchestra of forty-five pieces, a vaudeville, a concert hall and a palm garden are among the features proposed. Among the subscribers to the stock of the enterprise are Mayor Harrison, Judge Brentano, Sheriff Magerstadt and Dr. P. H. Matthei.

* * *

A feature at the Hotel Men's banquet Wednesday evening, May 24, was the appearance of a stretcher borne by four men on which was the Derby Ram. With it came J. Allen Priesch, the well known baritone, in a drum major's costume, singing "The Derby Ram," and behind him, attired as chefs, marched President Shears and ex-Presidents Hilton, Breslin, Bowkey, and Galloway.

* * *

The first double bill of the season at the Studebaker was given the week of May 16th to a large and well-pleased audience. There seems no diminution of the favor with which these operas are received. The management has received immediate and generous support in Chicago.

The musical offering consisted of Donizetti's opera, "Daughter of the Regiment," and Gilbert and Sullivan's operetta, "Trial by Jury." The chorus was good, as usual, and Mr. Liesegang, proved a somewhat virile director.

Miss Millard made an excellent Marie dramatically. Tom Greene as Tony was an impossibility; Henry Norman made a capital Sulpice, and Miss Quinlan's Babette was amusing.

"Trial by Jury" closed the evening in a creditable manner. Mr. Meulan as the judge, Mr. Roberts as the defendant, Miss Quinlan as the fair deceived, Mr. Stewart as the attorney for the plaintiff, and Mr. Meyers as clerk, were all in excellent comedy spirit.

* * *

The first lecture recital by Max Heinrich took place Wednesday afternoon, May, 24, in University hall. Brahms and his "Four Serious Songs" were discussed in a highly artistic manner.

Tuesday evening, May 16, Max Heinrich gave his second song recital at University hall, Fine Arts building, and as usual the great lied singer was greeted by an audience worthy of his wonderful expressive art. The programme was varied, and characterized by the taste which we have already learned to expect in Mr. Heinrich.

* * *

The German singing societies of the city will hold an out-of-door festival next Sunday in Douglas Park. The West Park board has granted them permission to use the park, and the event will be open to the public.

Mamie Loretta Crothers, a music teacher in the Auditorium, has organized the Chicago Auditorium Orchestra club, on London lines. Miss Crothers is the conductor of the club, and has enlisted some fine amateur musical material, as well as prominent professional people in the enterprise. William H. Sherwood is the pianist of the club; Otto Helm, the flute soloist; Nellie Bangs Skelton, pianist; Miss Estelle Austrian, harpist; Paul C. Beab, cellist; Walter Perkins, pianist; Mr. and Mrs. Fred Kent, flute and soprano; Charles W. Clark, baritone; Mabella Crawford, Aline de Selim, contralto; Royal Fish, tenor; George Ashley Brewster, tenor.

* * *

There was a packed house Wednesday evening, May 17, in the Auditorium when Conductor Colberg of the concert of Norwegian societies raised his baton for the beginning of the opening number.

The musical part of the festival was, in portions, of the best grade. Miss Leene Langdon, the organist, establishing herself firmly as a soloist and concerted player of ability. Her portion of "Land-Sighting," for chorus, orchestra, and organ, was one of the best examples of the sort ever heard in the Auditorium.

In the solo numbers Miss Langdon played with fine poise and feeling. The number, "Let There Be Light," served to exhibit a perfect technique.

The United Singing societies sang with good effect and tone, the orchestra giving an excellent support.

The Norwegian Lady quartet, Mrs. Thorsen, Mrs. Rawston, Mrs. Cherkley, and Miss Olsen, did excellent work and gained favor with the audience.

Christian Sonness contributed a piano number.

* * *

At the close of the season of the Alice Nielsen Opera company Saturday night Miss Nielsen signed a contract for five years more with Frank L. Perley, her manager in "The Fortune Teller." The contract includes appearances in London and Paris, beginning in London on Easter Monday, 1900. Miss Nielsen's next American appearance will be at the New York Casino towards the end of October in a new opera by Victor Herbert. Harry B. Smith, and Stanislas Stange.

The last night of the engagement drew a large crowd to the theater, which vigorously applauded the performers. When the curtain went down on the last scene cries of "Nielsen, Nielsen" resounded from all parts of the house, and subsided only when Miss Nielsen stepped to the front of the stage. After thanking the audience she said:

"I am glad you are pleased with my company and myself, and also that you think I can sing. I will sing for you, but speech-making is out of my line, and I am unable to make a speech."

Richard Golden was then called on for a speech, and responded briefly. Most of the members of the company will leave today for the east.

* * *

The Studebaker will have a season of summer opera—an extension of the present season of the Castle Square company. Henry W. Savage, owner of the company, has been here for several days in conference with Manager Pardee and the directors of the Studebaker, regarding the extension of the present 10 weeks' contract, and he went back to New York with a signed contract in his pocket. If any theatre in Chicago can remain open all summer it could naturally be the Studebaker, open on

three sides and abreast of the lake front. Already it has the finest and most modern of ventilating appliance, new electric cold-air fans will be installed, and everything will be done that will make it one of the coolest and most comfortable theatres in Chicago.

Notwithstanding the great success of "Bohemian Girl," which is crowding the theater to the doors, it will remain in for this week only, being replaced next Monday night by the popular double bill, "Pinafore" and "Cavalleria Rusticana." The tenth and last week of the original contract will be the "Queen's Lace Handkerchief." Then on the new contract for the summer season will come the romantic "Maritana," followed by the revival of "Erminie," with a special cast and probably running for two or three weeks. After "Erminie" it is anticipated a new production will be made that promises to be much of a novelty and very pretty from a musical standpoint. Mr. Savage originally intended to give the first production of this opera in New York, but is so favorably impressed with the interest Chicagoans are taking in his enterprise that he will give this city whatever benefit there may be in an initial production. After the new opera will come Gilbert & Sullivan's "Gondoliers," the romantic "Fra Diavolo," and "Beggar Student."

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At a pupils recital given the evening of May 25 in Highland, the assisting soloists, Messrs. Henry W. Newton, tenor, and Wilbur MacDonald, pianist, more than justified the critical taste of their audience. Their artistically interpreted numbers won them numerous recalls and a host of friends. The clever work of the pupils of Mrs. Nettie R. Jones also won hearty approbation. The numbers interpreted were as follows:

Mozart	Sonata—C d r
	(Second Piano Part by Grieg.)
	Miss Helen M. Roberts.
Becker	(a) Anstalt
Popper	(b) Capriccio
	Mr. Day Williams.
MacDowell	(a) Shadow Dance
Rheinberger	(b) La Chanson
	Miss Graceabelle Lewinsohn.
Chadwick	Oh! Let Night Speak of Me
	Mr. Henry W. Newton.
Rubenstein	Barcarole
Chopin	Etude (on black keys)
	Miss Hazel Everingham.
Lindner	Tarantelle—from Cenerentola
	Mr. Day Williams and Mr. Wilbur MacDonald.
Bohm	Tarantelle
	Mr. Newton.
Mendelssohn	Concerto, G major
	Miss Priscilla Carver.
	Second Piano Parts played by Mrs. Nettie R. Jones.
	* * *

Sig. Marescalchi and Miss Kate Condon created the most favorable impression at their concert given the 27th in Ken du Lee, Wis., as will be seen from the following notice thereof clipped from the Daily Commonwealth:

Signor Arturo Marescalchi opened the program with the prologue from Pagliacci, in which the first intimation of the singer's rare voice was given. Marescalchi possesses an excellent, full, sympathetic voice and sings with assurance bred of long experience and a knowledge of his unusual powers. He made a distinct hit by his splendid dramatic work in subsequent numbers and encores, showing fine method and accent.

Miss Condon was given a fine ovation on her first appearance and enjoyed favor throughout the concert. Miss Condon began and finished her musical education in the Conservatory of Music under Sig. Marescalchi. This young singer has a wonderful contralto voice, which has received

the approval of a number of famous artists, among them Madame Scalchi, the greatest of contraltos. She made her operatic debut only recently in Faust, achieving great success.

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The public is invited to attend the Concerto concert of the Sherwood music school, Friday evening, June 9, at Steinway hall, by the advanced pupils, assisted by Miss Kober and Mr. Snyder, of the faculty, and Mr. Sherwood.

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Mrs. Elizabeth Fenno Adler has been re-engaged as soprano soloist of Pilgrim church. Mrs. Adler will sing in concert at Illinois hall June 5; in Rebekah June 6; at St. Mark's church and at Oak Park June 11.

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A very artistic piano recital was given by Miss Harriet Johnson assisted by Mr. Wiley, violinist, and Mr. Sherwood, Tuesday evening, May 30, at Steinway hall. The following numbers were heartily appreciated by the large audience in attendance:

- Sonata in D, No. 1 (for piano and violin).....Beethoven
Miss Johnson and Mr. Wiley.
- French Suite Bach
(Allemande, Courante, Sarabande, Gavotte, Bouree, Gigue.)
Miss Johnson.
- "Le Rouet d' Omphale" (for two pianos).....Saint-Saens
Miss Johnson and Mr. Sherwood.
- a Nocturne, Opus 37 No. 1, in C Major.
b Nocturne, Opus 37 No. 2, in C Major.
c Waltz, in D flat, Opus 64 No. 1.
d Waltz, in G flat, Opus 70 No. 1.
Miss Johnson.
- Violin Solo
Mr. Wiley.
- a "Ethelinda" Op. 14 No. 2.....W. H. Sherwood
b "The Night Has a Thousand Eyes".....Ferd. Dewey
c "Pan's Flute"Godard
d "En Route"Godard
Miss Johnson.

* * *

Mr. Walter Keller, the popular young organist will be heard in recital at the forthcoming M. T. N. A. convention to be held in Cincinnati.

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Friday evening, May 26, the Auditorium was jammed to the doors with a mass of humanity who were enthusiastic indeed, at the brilliant work of a chorus of 1,200 young ladies under the able batonage of Mr. W. H. Fairbank. The choral numbers were given with a vim and vigor reflecting great credit upon Mr. Fairbank. Mr. Chas. W. Clark did clever work in his solos and Miss Lillian French's splendid soprano voice was the means of winning her auditors. Her numerous recalls were merited and the profusion of floral tributes showered upon this charming singer left no doubt of her being a favorite with Chicago's music lovers. Mrs. Luella Clark Emery's piano accompaniments left nothing desired. Miss Olga Schmoll's violin numbers proved an attractive feature. The violin numbers proved an attractive feature. The great organ was ably presided over by that clever young man, Mr. Francis Moore.

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The Gottschalk Lyric school gave a decidedly interesting lecture recital in Kimball hall the afternoon of May 24. The programme was as follows:

- Born: December 16th, 1770.....Bonn
Died: March 27th, 1827Vienna
Sonata, No. 5, op. 24, F. Major.....Ludwig von Beethoven
Rondo (Allegro ma non troppo)....Ludwig von Beethoven
Mr. Fredrik Nelson, Mr. A. Robert-Nicoud.

- Born: January 31st, 1797Vienna
Died: November 19th, 1828Vienna
Ave MariaFranz Schubert
Mr. A. Robert-Nicoud, Mrs. Carrie R. Crane-Beaumont.

- Impromptu Ab. Franz Schube t
Miss Emma E. Clark.

- Born: June 8th, 1810Zwickan
Died: July 29th, 1854.....Bonn
a Hunting SongRobert Schumann
b Romance in F sharp Major.....Robert Schumann
Miss Emma E. Clark.

- a O, Sunny Beam.....Robert Schumann
b He, the Best of All.....Robert Schumann
Mr. L. Gaston Gottschalk.

- Born: May 22d, 1813.....Lelpsig
Died: February 13th, 1883.....Venice
To the Evening Star (Violin Obligato)....Richard Wagner
Mr. L. Gaston Gottschalk.

- Born: February 3d, 1809.....Hamburg
Died: November 4th, 1847Lelpzig
E Minor Concerto op. 64, (Allegro molto appas-
sionatoBartholdy Mendelssohn
Mr. Robert-Nicoud, Mrs. Carrie R. Crane-Beaumont.
Born: May 7th, 1883.....Hamburg
Died: April 3d, 1897.....Baden-Baden
Hungarian Dance, No. 5, (Allegro.).....Johann Brahms
Mr. A. Robert-Nicoud, Mr. Fredrik Nelson.

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A recital by the pupils of Mr. Walter Keller, assisted by Miss Dora Hauck, contralto, and Mr. Walter G. Logan, violinist, will be given in Kimball hall Friday, June 2. The numbers given will be as follows:

- Organ, Triumphal MarchDudley Buck
Mr. Horace B. Street.
- Piano, a. Elegy MSS.....S. S. Bollinger
b. Impromptu, MSS.....S. S. Bollinger
Miss Aureola Ott.
- Violin, a. An den Fruhling.....Greig
b. Hungarian Dance.....Brahms-Joachim
Mr. Walter G. Logan.
- Song, a. Der LindenbaumSchubert
b. WiegenliedPiutti
c. Er der Herrlichste von Allen.....Schumann
Miss Dora Hauck.
- Piano and Organ, Triumphal March.....Gullmant
Miss Maye Kaehler and Mr. Street.
- Organ, Offertory in D flat.....Salome
Miss Mary E. Luger.
- Piano, a. Nocturne E maj.....Chopin
b. Vogel als Prophet.....Schumann
c. PolichinelleRachmaninoff
Miss Grace C. Morf.
- Violin (with organ) AdagioBruch
Mr. Logan.
- Piano and Organ, Kamenoi Ostrow.....Rubenstein-Mason
Misses Ott and Luger.
- Song, a. "Dost Thou Know That Sweet Land"....
(Mignon)Thomas
b. MadrigalVictor Harris
Miss Hauck.
- Piano, Eight Hands, Rakoczi March.....Lizst
Misses Kaehler and Ott, Miss Morf and Mr. Street.

* * *

Miss Mary M. Shedd gave a very enjoyable musicale at her home on Friday evening of last week. The vocal numbers were given by her pupils, each pupil showing an individuality that speaks of scientific foundation work. Mr. Charles W. Green, the pianist of the evening gave Grieg exclusively and created from the first the impression of being out of the ordinary (nearly every person present being musical critics). Although young, he is an artist in as much as his gifts are varied and inspiration pure. He has long been a student in the technical school of Leschetizsky. In his delightful method he forgets self for there are apparently no difficulties for his technique impresses all with a certainty of purpose.

a technique that expresses any emotion—so inexhaustive in recourses. Certainly such a method revolutionizes one's opinion of Grieg music.

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Two artistic and dainty portfolios of music have been received from H. F. Chandler, Chicago. "Four Songs," by Carrie Jacobs Bond, contains four pretty, simple, but haunting melodies, written for and about children, their titles are "Have You Seen My Kittie?" "The Bird Song," "A Little Shoe," and "When My Ship Comes Home," of interest to young and old alike.

On l'use à l'encore by Rublyn Dlanodeam. (To be used as encores) are two very cleverly written pieces with taking melodies and can be used to advantage among teachers who are seeking for something good as well as pleasing. The style of the works from a standpoint of book-making is superb and is an artistic tribute to the music fraternity.

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The dramatic department of the American Conservatory will hold the closing exercises Thursday evening, June 8, in Steinway hall.

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Robert Boice Carson's pupil, Miss Bertha Ridgely scored a great success at the Hammond May festival, May 9. The Tribune of that date says in reviewing the same: "Miss Bertha Ridgely has a noble voice of oratoric timber, and her singing of 'Inflamatus' captivated the audience and chorus. She is an artist of great excellence and we trust she may be heard by our people again. Mr. Carson's work was even superior to his former attempts at our concerts. His voice possesses great power and his interpretation is ideal. He is a scholarly artist and never fails to impress his hearers."

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Miss Edith Wagoner's piano recital, under the auspices of the Gottschalk Lyric school last Wednesday was very enjoyable. Miss Wagoner is an advanced pupil of Miss Emma F. Clark and her playing showed excellent instruction in both the classical and romantic school.

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Sig. Marescalchi sang with unprecedented success at Ashland, Wis., May 26.

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At the annual meeting of the Amateur Musical Club, held May 8, officers for the ensuing year were elected as follows: President, Mrs. Edwin N. Lapham; vice-president, Mrs. Robert G. Clarke; executive committee, The Mrs. Francis King, William S. Warren, Philip B. Bradley, John Stuart Coonley, Dudley A. Tyng, E. H. Brush, J. O. Hinkley, W. C. Lawson, Proctor Smith. The constitution was amended increasing the executive committee from five to nine.

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The annual summer normal session of the American conservatory will be held for five weeks beginning Monday, June 26, and ending Saturday, July 29, 1899.

* * *

Charles W. Green, pianist, and Jesse Chenoweth Cain, baritone, gave a choice programme for the Ladies' club at Oak Park, May 25.

The Oak Park ladies are to give a June musical festival the 8th, 9th and 10th. The festival is to be given under the direction of Mary A. Shedd, and no greater compliment can be paid a musician than to appear on a programme given under her direction. The instrumen-

tal numbers by Wm. Middleschuth and Mr. Chas. W. Green, organists, Mr. Theo. Berisini and George Bass, violinists; Miss Georgia L. Kober and Chas. W. Green, pianists; the Oak Park Rubenstein club chorus. The vocal numbers principally by Miss Shedd and her pupils

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Mr. and Mrs. E. B. Scheve have returned from a very successful tour through the eastern states, where they gave twenty-seven concerts. Among the cities visited were Cleveland, Buffalo, Rochester, Binghamton, New York City, New Britain, Conn., Philadelphia, Pittsburg, Dayton and Bloomington. These concerts were all given under the auspices of the Baptist Mission Society of Berlin, Germany, for the benefit of a sanitarium at Cameroun, West Afrika. Since March, 1898, they were permitted to give over ninety concerts for the cause in the east and west. Herewith is appended a specimen programme of the music exhibiting the artistic worth of the concerts given by this well known duo of music artists:

Organ—	Suite Religioso (from "10 compos. for Organ." (Ed. J. Fischer & Bro., N. Y.) Theo. Dubois
Vocal—	"O Divine Redeemer".....Ch. Gounod
Organ—a)	Canilene.....Theo. Salome
b)	Scherzo from 5. Sonata op. 80.....A. Guilmart
c)	Serenade (Standchen) arr. by E. H. Lemare.....F. Schuett
Vocal—a)	"Eye Hath Not Seen" from Oratorio "The Holy City".....A. R. Gail
b)	Agnus Dei (O Lamb of God).....W. A. Mozart
Organ—a)	Toccata and Fugue, D Minor (or Fugue, G Minor, the lesser).....J. S. Bach
b)	Funeral March, Op. 35.....Fr. Chopin
c)	Variations on "Home, Sweet Home" (Concert Etude).....Wenham Smith
Vocal—a)	Babylon.....Michael Watson
b)	Evening Song, Op. 22, No. 2.....H. W. Parker
Organ—a)	"Harvest Home" (Rustic scene) from "Vesper Bells".....W. Spinnay
b)	Final Marche, From "2 Suite, Op. 27".....L. Boellmann

* * *

One of the most delightful concerts of the season was the annual concert of the Oakland club, May 16. This fashionable organization makes it a point to have one great musical event each year. This season the program was furnished by Miss Theodora Sturkow, pianist and Mr. William A. Wegener tenor. The following numbers were given:

Two Preludes	.....Chopin
La Fileuse	.....Laf
When the Heart is Young	.....Buck
Romanza	.....Schumann
Warum	.....Schumann
Traumesioirren	.....Schumann
Murmuring Zephyrs	.....Jensen
Caprice	.....Paderewski
Nocturne	.....Naprawik
Hexentanz	.....McDowell

In this age of tricks and methods, of representations and misrepresentations, of quality and quack it is a difficult matter for a conscientious teacher to place his work before the public in such a way as to attract the attention of the people whom he wishes most to reach. Those qualities which discriminate between the teacher born and the teacher made, are of so subtle a nature that to attempt to analyze them robs personality of its spontaneous attractiveness. He who would explain the principles of art must not only understand for himself the fine line between excellence and excess but must understand the nature of the difficulties which will

present themselves to their minds, and must out of his broad sympathies and appreciations, present to the understanding of the pupils those phases of art which will enable the learners to develop the peculiar talents with which nature has endowed them.

Such a teacher as Mr. William Wegener, himself a tenor of renown, who through years of careful endeavor and painstaking work has been paid that encouraging compliment which every singer should covet, an acknowledged position among the artists who pass muster unquestioned. Mr. Wegener has sung with all the leading soloists in the country in concert and oratorio in all the leading cities, and the press and public have been lavish in their praise of his artistic work. Endowed by nature with a sympathetic voice, he is one of those pure tenors which are proverbially "as scarce as hen-teeth," and a quality of tone which never fails to please, and with this advantage Mr. Wegener has further reinforced himself with years of study under the prominent masters and the practical application of the tuition to his own needs. It is no small compliment to have been the associate and friend of the renowned Joseph Joachim, and to have enjoyed his encouragement and personal help and the association of such men as Carl Wolfsohn and Frederic Archer, is in itself a flattering testimonial. For four years Mr. Wegener has been the solo tenor at Sinai temple.

But after all study and practice, thoughtful preparation and the association of great men is only the beginning of a teacher's career nor will they alone acquire success. It is one thing to know, quite another to impart. "By their fruits ye shall know them," is the final test and a glance at the pupils which under Mr. Wegener's guidance have been perfected to fill places of responsibility, and who are giving perfect satisfaction in the places which their talents and education have fitted them to hold.

Prominent among them are Mr. William McGain, who is engaged as solo base in the Hyde Park Presbyterian church choir; Mrs. C. S. Epperson, whose deep contralto voice has added so much by her singing of the patriotic songs to the presentation of the Manilla cyclorama; Mr. George Damerel who holds the position of solo tenor in the California Ave. Congregational church and also fills concert engagements; Miss Charity Martin, whose work with the United States Military Band has won her such an enviable reputation; Mrs. Lillian Ram, who has taken a responsible position in a well known musical institution; Mr. Ben McGahen, who will add so much to the success of the opera quartette which has been announced for the coming season. All these examples go to prove that Mr. Wegener is not only a tenor of large repute, a teacher of acknowledged superiority, but that he has a practical insight into the quality of work which will make the artistic acquisitions of his pupils marketable if they should ever wish to turn such to account. It is a pleasure to note the growing success of such a man and to bring his endeavors to larger recognition.

The following quotation from the Westminster Budget indicates that audiences in London are as ill-mannered on the point in question as they are in New York:

Performances have this week been given of Wagner's operas at Covent Garden, and a correspondent, "Wagnerian," wishes to appeal, through our columns, to those

intending to be present (whether the music bores them or not) to show a little more consideration for those who attend purely out of love for the music: "I refer (he says) especially to those individuals who seem to consider it necessary to commence putting on their cloaks and preparing to depart about one minute before the music ceases, thereby completely preventing the finale of the opera from being properly heard. Surely one minute more or less can not be of such vital importance to anyone, whereas the finale to some of Wagner's work, notably that to 'Die Walkure,' ranks among the most glorious of his triumphs." There is, as he says truly enough, nothing more distracting and annoying to those whose minds are concentrated on the music than to have people fidgeting and moving in their seats.

* * *

A dispatch to the World from London says: "Jean de Reszke has been invested by the queen with the Royal Victorian Order of the Fourth Class, an order of which Sir Arthur Sullivan is the only other musical member. Edouard de Reszke received a gold goblet, Mmes. Nordica and Heink personal jewels, and Edward Lloyd a silver inkstand and writing set in recognition of their recent appearance before the queen.

* * *

Leonora Jackson, the young American violinist, since her distinguished successes this spring at the Gewandhaus, Leipsic, and with the London Philharmonic, has been winning new laurels at Paris. She played there recently before the king of Sweden and Norway at the brilliant musical and dramatic soiree given by the Figaro in his honor, and the same week, as soloist of the last Colone concert of the season, won an unequivocal success with the Brahms concerto, being five times recalled amid great enthusiasm. In the words of a prominent London critic: "Here is a violinist whose rare talent and still rarer artistic temperament shed luster upon her native land." Leonora Jackson is the first American violinist to appear as soloist at the Leipsic Gewandhaus Symphony concerts, three of the oldest and most distinguished musical organization in Europe.

* * *

Emil Sauer, the pianist, whose great delicacy if not variety of color, was shown at his several recitals of the past winter, talks interestingly in the Independent on the color value in music. Among other things he says:

I may truly say that I have found an inspiration in art that has greatly aided my music, and that there is not an art gallery in all Europe that I have not seen and that I do not love. I believe that I have learned more from painting and the study of it that is of benefit to me than I derived even from Nicolai Rubinstein, great as is my debt to him.

There seems to me ever to be a harmony between art and music, and I worship at the shrine of Velasquez, who appeals to me as the greatest of painters, especially in the matter of color; and the two that come after him in the order of merit are Titian and Rembrandt. Velasquez teaches me much. When I look at one of his pictures, as I have done in Madrid, and see there 10,000 shades of black and gray, he shows me as nothing else can the possibilities of color significance and gradation, and it thus becomes possible for me to apply something of the same color grades to music, and in the interpretation of it to give to music a color value that it were impossible to obtain otherwise.

Ffrangcon Davies, the baritone, will sing at the Worcester musical festival in September.

* * *

The friends of Max Alvary, will be glad to learn that by the end of a prolonged litigation the family of the late tenor has received a sum, not large enough to relieve the members from want, but sufficient to be of material service. It will be remembered that Alvary, about four years ago, when he was no longer in good health, and was able to fill his professional engagements only with great difficulty, fell on the stage of the theatre at Mannheim. The singer brought suit against the city of Mannheim for the injuries he had suffered at the municipal opera house, and after his death the litigation was continued by his heirs. It has finally been settled by the payment to them of \$4,500 on condition that the sum be accepted as satisfaction for all claims they may have against the city.

* * *

Mr. Minkowsky, the San Francisco composer, whose one-act opera, "The Smuggler's Wife," will be produced in New York in the fall by the Bostonians, has arrived in New York. He will personally superintend the rehearsals.

* * *

The Musical Art society, whose president is Dr. Frederick E. Hyde, and whose director is Frank Damrosch, in pursuance of its aim "to foster a taste for what is purest and best in a 'capella,' choral music," and besides furnishing adequate performances of choral masterpieces, "to encourage further development of this field" offers a prize, given by Mr. and Mrs. Louis Butler McCagg, which it is proposed to make an annual one, of \$250 for the best composition for mixed voices, unaccompanied. The second competition is offered on the following conditions:

1. Any one may compete who has been, for the past five years or longer, a resident of the United States of Canada.

2. The work shall be set to English words, of a secular character, for a chorus of about 50 voices.

3. The time of performance should not exceed 10 minutes.

4. The compositions offered should be addressed, after May 1, 1899, to the president of the society, Dr. Frederick E. Hyde, Greenwich, Conn. They will be submitted to the three following judges:

Horatio W. Parker.

B. J. Lang.

The conductor of the Musical Art society.

5. The name of the composer is not to appear, and the composition must bear a suitable motto. A sealed envelope containing the composer's name and address, and bearing on the outside the same motto and a return address, must accompany the manuscript. Only the envelope bearing the motto of the successful composition will be opened.

6. The composition receiving the prize will be performed by the Musical Art society during the season in which the award is made.

7. The composer is to retain all rights, of whatsoever description in his work, except that the Musical Art society reserves to itself the right to first production.

8. The strictest anonymity will be observed as re-

gards all competitors, and only the name of the successful composer will be made public.

9. The jury reserves to itself the right to reject all compositions offered, if none come up to the standard set by the aims of the society. A partial list of the works already performed by the society will be found in this circular.

10. All competing compositions must be in the hands of the president before Sept. 1, 1899.

11. All manuscripts will be held at the disposal of the composer after the award has been made.

The prize at the first competition was awarded in 1898 to Horatio W. Parker, for a work entitled "Adstant Angelorum Chori."

* * *

There's trouble again in the ranks of the Boston Handel and Haydn society. The season just ended shows a deficit of \$2,500 and the outlook for making it up next year is anything but promising. There are some differences of opinion in the board of management regarding the best policy to pursue, and how it will all come out is a question.

* * *

At the recent "gambol" of the Lambs' Club, New York, Victor Herbert was to conduct his little operetta, "Hula Lula," which was one of the chief numbers on the program. As a result of the composer's recent differences with the Musical Mutual Protective Union, the musicians refused to play under the leadership of Mr. Herbert. All arguments proving of no avail, the stubborn musicians were finally led by Jesse Williams, who was present. Mr. Herbert is very angry over the affair, and threatens to fight the case to the end. It will come up for trial the latter part of this month.

* * *

The Manuscript society, of New York, has decided to broaden its organization so as to make it harmonize with its development into a national society. It has adopted a new title, "The Society of American Musicians and Composers," and it has amended its by-laws governing qualifications for membership and admission of compositions to the society's concerts. The new officers elected consist of: President, Edward A. MacDowell; first vice-president, Reginald de Koven; second vice-president, Homer N. Bartlett; corresponding secretary and treasurer, Lucien G. Chaffin; recording secretary, Louis R. Dressler, and librarian, Peter A. Schnecker.

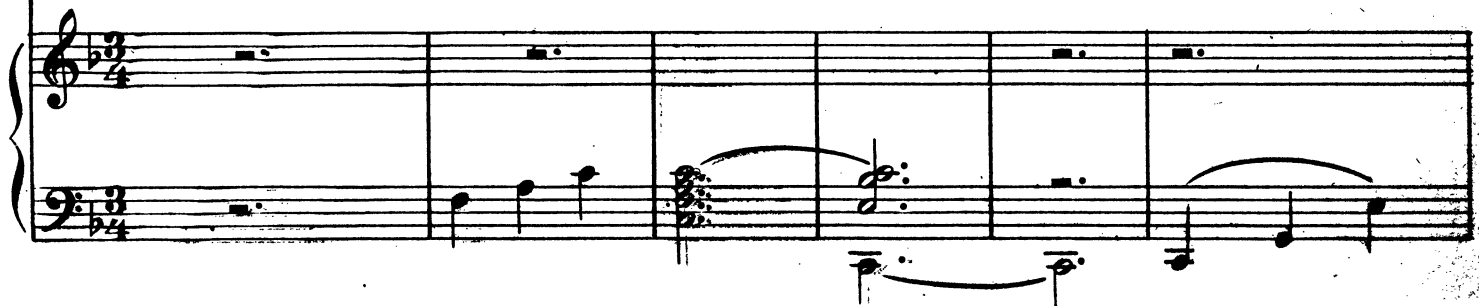
At Kimball hall last Thursday evening, May 11, a very large and critical audience attested to Mrs. Bonds' versatility as a composer. Not only was every musical number on the program her own composition but she wrote all but two of the poems for the 12 songs—played all accompaniments and her witty impromptu speeches, explanatory of the compositions rendered by Mr. Bradley and herself stamped her as a brilliant woman and then some little speeches added much to her popularity and to the entertainment, "Chimney Swallows" pleased the audience—and had to be repeated, also the "Tozigani Dorus"—for encore Mrs. Bond played "La Soubrette" a charming mazurka not yet published. Mrs. Bond added to her instrumental success the last three songs on the program—these songs are from her new book just out. It contains Four Songs of Children—the poem of one is "The Little Shoes" by Wm. Lightfoot

"EARTH TO ME."

FABIOLA.



Andante cantabile.



4

Life no long - er claims my love.

Sad and lone I wan - der on,

Till this span of life is gone.

Andantino.

Andante.

2. Dreams of hope _____ are rude - ly torn, _____
 3. Come to me, _____ ye Spir - it world, _____

As the goal _____ is near - ly won, _____
 Aid me with _____ thy sight un - veiled. _____

And the films _____ but dim the rays, _____ *cres.*
 Solve the gloom _____ thy pres - ence prove _____

rall.
 Sha - dows tone _____ these hu - man days. _____
 Light the path _____ of hu - man love. _____

rall.

Vincher—true to his characteristic style. All of the vocal numbers were gems and lost none of their melody with Miss Mauda E. Kelley—she possesses a wonderfully sweet mellow soprano voice and sings charmingly.



MRS. C. J. BOND.

—she made a pretty picture with her wealth of radiant expression and the pleasing finale she gave to each song. Mrs. Grace Duffie-Boylan, authoress, and Miss Edna M. Barnes, reader, added materially to the success of the evening. Mrs. Boylan is beautiful and beauty always adds strength and enchantment to public appearance, and when talent joins grace as in Mrs. Boylan's case, one is indeed fortunate to be able to listen to her dainty poems and stumps. The poem for the song "Auf Nuderehen" is by Mrs. Boylan. Too much can not be said of Miss Barnes' recital of the "Brides' Maid." It is something that could be easily overdone but Miss Barnes made it a dramatic treat. Even without the fine dramatic education she has had she would make a success anywhere—for she is blessed with a little graceful figure—a wonderful amount of magnetism and a naturalness that looses all personality in any character she assumes.

The whole entertainment was a decided success and adds much to the credit of the author-composer Mrs. Bond. There is certainly a bright future in store for her.

Milwaukee, Wis.—There will be twenty-two participating societies in the festival of the Arbeiter Saengerbund of the Northwestern states at Schlitz park on July 1, 2 and 3. The principal concert will be given on July 2 with Bach's orchestra and 380 singers under the direction of Heinrich Eisfeld.

Madison, Wis.—The fourth concert of the Madison Choral union was given in the University armory May 18. The talent consisted of Sig. Giuseppe Campanari, baritone, of the Metropolitan Opera company, New York; Miss Helen Buckley, soprano, Chicago; and Bach's Symphony orchestra, Milwaukee. The following programme was rendered:

Salut 42—"As the Hart Pants".....Mendelssohn
Miss Buckley, assisted by Choral Union and Orchestra.
Overture—"Tannhauser".....Wagner
Bach's Orchestra.
Aria from "Herodiade".....Massenet
Sig. Campanari.
Serenade in D minor, Violoncello Solo and String
Orchestra.....Volkman
Mr. Hugo Bach and Orchestra.
Songs—a. "A Message to Phyllis".....Gilbert
b. "Absence".....Berlioz
c. "Fleur des Alpes".....Wekerlin
Miss Buckley.
Prelude—"Lohengrin".....Wagner
Orchestra.
Valentine's Song from "Faust".....Gounod
Sig. Campanari.
Norwegian Artists' Carnival.....Svendsen
Orchestra.

Cincinnati, O.—Monday evening May 15, Emil Sauer gave a piano recital at the Pike opera house. The recital was an enjoyable one.

Thursday evening, May 18, Wm. C. Carl gave a recital upon the great organ at Music hall and as was expected proved a fiasco. It was perfectly inexcusable to engage Mr. Carl for a recital, and charge high prices of admission.

The programs of the Jubilee Saengerfest have been published. There will be five concerts, three of them in the evening and two in the afternoon.

The preparation for the Music Teachers' National convention are progressing favorably, and the programmes are nearly completed.

Hutchinson, Kas.—The seventh annual Kansas musical jubilee opened May 16th. The judges of the contests are Frederic W. Root and Allen H. Spencer of Chicago. The jubilee opened with a piano recital by Mr. Spencer, assisted by Miss Esther May Blumb. Mr. Root gave a lecture and chorus drill. There were fully 3,000 persons present. The bass solo contest which occurred Wednesday the 17th had eight entries. Ottawa, Neodesha, Lindsborg, Hutchinson, Junction City and McPherson were represented. The mixed chorus contest, which is the greatest event of the jubilee, took place in the afternoon. The contest was between the choral unions of Ottawa, McPherson and Anthony, choruses ranging from sixty to seventy voices. The piano solo contest also occurred in the afternoon with seventeen entries.

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CHICAGO, JUNE, 1890.

The Castle Square Opera Co. is still drawing full houses. The public pays the organization a rare compliment in the mass attendance which it thrusts upon each performance, for such a wholesale resuscitation of chestnuts as has marked the bills of the last month argues that there must be other attractions than the operas ancient which are being given. Still, we all like to hear the things we know. It is a pleasure to encounter old songs, old plots, old jokes in new costumes. It is a rare treat to indulge in the luxurious reminiscence of other days and other standards, to recall the associations of former presentations and live again the delights which surged over us in the simple airs of the simpler works which quite satisfied us in those days before we had contracted the Wagner-heart, and before the taint of the music-drama had gotten into our blood. Even the "Bohemian Girl" masked her age wonderfully well and drew about her a crowd of old beaux with their gallant devotions and polite fidelity.

Never have we seen the Mikado so well given, and rarely have we enjoyed anything so much. Every situation abounded with fun. The delicate satire of the songs found full expression. It was like hearing a new opera. Why I should have missed so much before I can't understand, unless the broad burlesque which is usually interpreted into the work detracted from its subtile charm. What sport there is in the orchestration. Pranks of all kinds played themselves out of the instruments and you went away feeling that there is nothing quite so divine as a good laugh. Why degrade humor by associating it with vulgarity?

THE CRITIC.

Roast the popular song? All right. That's easy. But what is the use of my munching over the subject when one of the editors of the Tribune has covered it so thoroughly in a pointed paragraph. Says Mr. Editor:

"A suit has been brought in the Superior Court by Martin White of this city to recover \$25,000 from Paul Dresser, the composer of 'On the Banks of the Wabash,' 'The Letter That Never Came,' 'Just Tell Them that You Saw Me,' 'I Believe it for My Mother Told Me So,' and other soul stirring lyrics of a similar nature. White claims that the money is due him on a contract with Dresser, the for-

mer putting in the money and the latter the talent for the production of these gems. The Tribune has no knowledge of the merits of the case, but the statement that Dresser has realized between \$200,000 and \$300,000 from the publication of these ditties will create some surprise and should provoke the query whether musical education has made much progress. When Dresser can pocket a quarter of a million dollars for the sale of such songs and Sousa's monotonous two-steps return him many thousands a year in royalties what is the outlook for the composer who writes music?"

* * *

I don't envy Dresser the money he has spent. Do you? I'm glad he enjoyed it, and didn't found an insane asylum for the poor street-piano grinders who pollute God's pure atmosphere with his trash twenty hours out of every day and three hundred and sixty-five days out of every year—minus the Sundays. Dresser it not a positive evil; neither is the street-piano. I'd like to confess that I enjoy a street-piano at certain times, at certain distances even though it is playing "On the banks of the Wabash." I also admire Dresser. I don't know whether he is a true disciple of the modern school of popular music or not. It is a wonderful school. You pass the great composers of this school on the street every day. They are not aware that you do not recognize them, so they are sublimely happy. Ah, look! there is one of them now—on the other side of the street! No, not the man with the silk hat: genius is erratic. The one with the funny red tie. He is taking an inspiration to the mill.—Where is the mill? A little back room in the top story of a piano-house. Let us go there.

(Enter the Genius.) "Good morning, Mr. Music-writer," says the Genius, bowing to a little man who sits at an old square piano, and who turns his tired patient eyes upon the bombastic chant without other form of salutation. "I have something for you," continues the Genius, "It's a winner!—here are the words." And he produces a page of —, leans over the corner of the piano and begins to whistle. The Musicwriter makes a few hurried notes on a sheet of music-paper, and then fumbles the piano with one hand. "I don't like it here and here and here," he says at last, "but probably I can cover up the blemishes with the accompaniment."

"Well, that's got to go," the Genius replies, "'cause the publisher won't take no high-flown stuff that's hard to play."

The Musicwriter fumbles carelessly over the keys for a while, then he says meditatively, "Yes, I guess that will do." He turns his tired patient eyes toward the window as he thinks of his own unsuccessful opera. It is a plaintive sweet melody that flutters out from under his unconscious fingers. He recalls that kindly voice; the only words of sympathy he has ever known. "Never mind, John, I believe in you, and some day the whole world will." His fingers fall from the keys and without looking up he says: "All right, Mr. Genius, it will be ready to-morrow."

A queer thing is popularity: capricious and exacting. The ability to make something which the public will run after is not to be sneezed at. I have seen you Mr. Greatcomposer across the pit of a Vaudeville house, in a broad grin of contentment over the ridiculous rendition of some popular song. Of course your merriment was not of the same quality as the man at your side

who drove the rivets into the kettle-drums. Of course you saw all the grotesque comparisons, and your invention was at work with some odd phrase, making of it a new symphonic poem which you will call "The revels of the hay-rake." But you were impressed just the same. The song was commonplace and trashy: Tonic-sub-dominant—dominant—tonic with a few "barbershops." That is all it was, and yet that audience paused in its restless self-absorption and with yourself and the rivet-man listened to the progress of the song. You let your senses swing into the rhythm and recognized the crude elements of an old friend. I wonder if that is it?—the experiences of our common humanity; the heart of our joys and fears that sometimes finds its way into ragged clothes—into melody. Oh, well, Oh, well, intellectual fineries have their charm but they must not be divorced from natural magnetism. At least, that is what I heard the Autocrat of the lunch counter say yesterday. I am glad to have had this opportunity to roast the popular song. Any other job of cobbling you may have to do, send it round.

THE MISGUIDED MISCREANT.

New Yorkers have evidently "called" the W. W. Thomas Agency and their \$5 booking game. Reports received at this office as well as rumors have it that warrants were served and arrests occurred. This perhaps accounts for the non-appearance of their advertisement. It suggests a sinking into oblivion. Wonder what the

Chicagoans will do with "the great and only" who represents them in this city.

That the law can compel a refunding of their money, viz., the booking or registration fee is again cited in the following article which is reprinted from the Chicago Journal:

Thomas Duncan, being out of work, went to Stroup's employment bureau at 119-201 Clark street, to make application for a situation, and before Justice Martin he told the method used in making application. He said that he had to make out his application on a prescribed blank, but in order to have it filed he had to pay \$1. In doing so he agreed to pay to the bureau 5 per cent of his first month's wages, to be paid after he had worked at the place, for four weeks. After fulfilling all the conditions Duncan claims that no effort was made to secure him a place and he had the proprietor, Thomas J. Jones, arrested. The justice ordered the dollar returned to Duncan.

* * *

The following choir positions have been filled: South Congregational church, Mme. Linne, soprano and Edwin Charles Rowden, basso; Oakland M. E. church, Robert Boice Carson, tenor; California Avenue Congregational church, Mabel Sharp, soprano; R. Atwill, basso; C. Dancill, tenor; Maude Chapelle, contralto and Chas. Green, organist. Sinai temple, Edgar F. Waite, tenor; First Presbyterian church, Albert Rollo, tenor; Fullerton Avenue Presbyterian church, Mabel Shorey, contralto; Oak Park M. E. church, R. H. Roberts, basso.

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St. Louis, Mo.—The afternoon of May 3 the actual work of the biennial convention of the National Federation of Musical Clubs was begun at the Union clubhouse. The session was devoted to reports of officers interspersed with musical numbers.

There were about 200 members in the hall when Mrs. Blair called the assemblage to order. The Rev. F. L. Hosmer delivered the invocation. The audience, standing, led by a quartet composed of Mesdames William Little, Halsey Ives, Wall, and Hughes, sang "America."

Mrs. Blair delivered the address of welcome. Mrs. Uhl, the national president, responded and read her biennial address. She said there should be national conservatories and schools of opera, and that the tours of foreign opera companies did no end of harm by causing the people of American cities to be satisfied with these occasional feasts.

She said the "American concert" was an abomination because it afforded no basis of comparison and was a direct bid for leniency. She said she hoped to see the musical societies organized in State federations, the State federations to be represented in the national by delegates.

Mrs. Leverett, treasurer pro tem., reported thirteen clubs delinquent with their second annual dues. Mrs. Russel R. Dorr of St. Paul, as auditor, reported the treasurer's account correct.

Miss Grace Taussig, chairman of the Committee on Credentials, made her report, and encouraging reports were read by the section vice presidents.

From 4 to 6 in the afternoon there was a reception by the Rubinstein club at the residence of Mrs. A. Deane Cooper. At 8:30 a musical program was given by musicians of St. Louis, followed by a reception to the delegates.

At the following day's session the president announced the appointment of the Nomination committee, as follows:

Mrs. C. C. Allen of St. Louis; Mrs. Middleton of Davenport, Ia.; Mrs. Shannon of Denver; Mrs. Fletcher of Little Rock; and Mrs. Weir of Kansas City.

The report of Mrs. J. H. Webster, chairman of the "Artists'" committee, provoked considerable discussion. The purpose of the committee was to make arrange-

ments for clubs to get musicians at reduced rates. Mrs. Webster said a great deal of correspondence had been done without arousing the interests of the clubs to any extent.

A motion by Mrs. Fletcher of Arkansas that the committee be continued was carried, with the appended suggestion that if it thought best the committee might appoint one woman to act as agent of the federated clubs.

Mrs. D. A. Campbell of Lincoln, Neb., the librarian, in her report showed effective work done in the line of listing and exchanging of music, year books, and programs by the federated clubs.

Mrs. Frederick Ullman of Chicago reported the work done by the Bureau of Registration in the way of preparing lists and arranging for members of clubs appearing before other clubs in the federation.

At the afternoon session H. E. Krehbiel of New York lectured before the convention on "Folksong of America."

At the final day's session the National Federation of Musical Clubs officers were elected as follows:

President—Mrs. Edwin F. Uhl, Grand Rapids, Mich.
Vice President—J. H. Webster, Cleveland, O.

Recording Secretary—Mrs. Thomas L. Ellison, Fort Wayne, Ind.

Corresponding Secretary—Mrs. James Pedersen, New York.

Treasurer—Mrs. John Leverett, Alton, Ill.

Auditor—Mrs. Russell P. Dorr, St. Paul, Minn.

Sectional officers—Eastern section, Mrs. Curran, Englewood, N. J., vice president; Mrs. Battin, Newark, N. J., and Mrs. Wardwell, Danbury, Conn., directors. Northern middle section, Mrs. Frederick Ullman, Chicago, vice president; Mrs. Helen Storer, Akron, Ohio, and Mrs. Margaret Downs, St. Paul, directors. Southern section, Mrs. Napoleon Hill, Memphis, vice president; Mrs. Charles Davis and Mrs. Eugene F. Verdery, Augusta, Ga., directors. Western section, Mrs. David A. Campbell, Lincoln, Neb., vice president; Mrs. J. W. Handt, Topeka, Kas., and Mrs. Charles H. Farnsworth, Boulder, Colo., directors.

After adjourning the delegates listened to a concert by the Kneisel quartet, of Boston.

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*Con devozione.**Moderato.*

I dreamed last night, All

R.H.

through the dark - ened watch - es;..... The same old dream, my love, of you;

I dreamed (O sacred trust) you said you loved me— I dream'd, awoke and found it sweetly true.

R.H.

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